

Corrigendum

W. H. F. ALTMAN (ED.), *BRILL'S COMPANION TO THE RECEPTION OF CICERO* — Corrigendum

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In the review of W. H. F. Altman (ed.), *Brill's Companion to the Reception of Cicero* paragraph 2 line 8 should read:

Instead 'the contributions dealing with the negative aspects of Cicero's reception are placed in the middle, following the most positive moment with which the collection begins. The last essay then returns to the Renaissance its later form, now with the added twist that even a negative assessment of Cicero somehow implicates or presupposes a far more positive one' (11–12).

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M. M. WINKLER, *ARMINIUS THE LIBERATOR: MYTH AND IDEOLOGY*. Oxford: Oxford University Press, 2016. Pp. xxiv + 356, illus. ISBN 9780190252915. £47.99.

Winkler's comprehensive monograph details the reception history of Arminius (Hermann), the ancient German who led a confederation of tribes to victory against Rome in A.D. 9 in the Teutoburg Forest. The subject is well chosen. The uses and abuses of Arminius in later history, particularly those of modern German nationalism, illustrate well the full dynamism of the reception process in action. Arminius' transformations are a case study in how an ancient source was so greatly re-read, versified, dramatized, drawn, sculpted and filmed as to be in the end almost unrecognizable as such. W.'s enlightening overview of Arminius' story is a reminder of how, in the author's words, 'history and historical myth march on: from epic and tragic seriousness to comedy and satire' (226). This book encompasses all of these in its scope.

Many readers will already be familiar with the most striking elements of Arminius' story, likely as a result of the very material that the book examines — Rome's campaigns across the Rhine, Arminius' rousing of the German tribes, and the Roman general Varus and his legions' tragic end in the sylvan swampland of Germania (prompting the emperor Augustus' famous lamentation for that loss). Some may also be aware of Ernst Bandel's famous monumental sculpture of Arminius, and of how the Nazis revived his personality cult, gestating since the onset of German romanticism, and elevated him to the status of racial progenitor and national hero. While giving some background on Arminius' nineteenth-century reception, W. really majors on his Nazi reception. Here he sheds new light on how Arminius was recruited by the Nazis in their rise to power, as well as at their height — ch. 3 ('Arminius in National Socialism') contains a fine study of how the incipient Nazi propaganda machine transformed the ancient in the Lippe election campaign. Here and elsewhere excellent use is made of visual, as well as literary, material to bring Arminius' reception to life.

The real strength of this book, however, is its examination of the post-War reception of Arminius. W.'s journey through the relevant material is broad and right up-to-date, encompassing everything from post-War German and Italian cinema to Arminius in animation and on Youtube. In his ch. 7 ('Against Ideology: History Exorcised') he shows how film-makers struggled to respond to the dominant legacy of Arminius as German nationalist hero. And he examines the complex but imaginative re-interpretations of that legacy by artists such as Anselm Kiefer. Then in ch. 8 ('After Ideology: History as Infotainment'), he provides a critical response to the more recent commercialization of history in the context of Hollywood and documentary entertainment. As the author trenchantly observes: 'History has been made fascinating as entertainment — served up, as it were, like delectable cocktails, shaken and stirred, of facts, factoids, simplifications, errors,